THE CLEVELAND MUSEUM OF ART

MAY 90

# ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

*FULL NAME:* Roberta Kraft *PRESENT POSITION*

*DATE AND PLACE OF BIRTH:* June 19, 1955, Chicago, Illinois

*CATEGORY/PRIMARY MEDIA:* Metals and mixed media

*ART TRAINING (Schools, Scholarships, etc.):*

| | |
|---|---|
| 1988-present | Kent State University, MFA program, Kent, OH |
| 1987-1988 | Northern Illinois University, Dekalb, IL |
| 1985 | Pennsylvania State University, State College, PA |
| 1979-1981 | School of the Art Institute of Chicago, Chicago, IL |
| 1978 | Bachelor of Arts in Studio Arts<br>University of Illinois at Chicago, Chicago, IL |

*EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):* (partial list) ---below---

| | |
|---|---|
| 1990 | Best of 1990, Ohio Designer Craftsmen, Columbus, OH |
| 1990 | New Ohio Jewelry, Massillon Museum, Massillon, OH |
| 1989 | Invitational Show of Enamelists, Wichita Art Assn., Wichita, KS |
| 1989 | The Fine Art of Craft, Gallery Ten, Rockford, IL |
| 1988 | Featured Artist, The Society for Art in Craft, Pittsburgh, PA |

*COLLECTIONS THAT NOW INCLUDE YOUR WORK:*

Private only.

*AWARDS:*

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

In the course of its development, an object suggests many different things, some of which are preserved so that the final work has a compelling and intricate ambiguity.

I am interested in the order in what seems at first to be random or chaotic, in the connections between things and in our attempts to organize or structure the world we live in so that we can make sense of it to ourselves and others.

For these pieces, my working method was very important to the final result. Avoiding preconception of what these pieces would look like, I hoped to work with my response as a guide; to have a dialogue with the piece as it evolved, allowing many imaginative possibilities to present themselves. In this way, the determination of the work occurs throughout its formation, rather than primarily before it is begun.